

COMPOSITIONS

pour PIANO de

S. Pantshenko.

	Rb. Cop.
Op. 1. № 1. Romance	— 20
" " 2. Mazurka	— 30
" 2. Trois Sonnets (№№ 1, 2, 3)	— 30
" 3. Quatre arabesques:	
№ 1. Canzonetta	— 20
" 2. Valse.	— 20
" 3. Romance	— 20
" 4. Etude	— 30
" 6. Trois Sonnets (№№ 4, 5, 6)	— 40
" 7. Trois morceaux: № 1. Canzonetta. № 2. Improvisation. № 3. Mélès	— 60
" 8. Deux morceaux: № 1. Improvisation. № 2. Genre.	— 50
" 10. Trois ébauches: № 1. Valse. № 2. Elégie. № 3. Canzonetta	— 70
" 17. Cinq pièces enfantines: № 1. Canzonetta IV. № 2. Elegia II. № 3. Polka № 4. Marcia religiosa. № 5. Etude.	— 75
" 35. Trois Sonnets (№№ 7, 8, 9)	— 50
" 39. Dix pièces intimes: <i>Cah. I.</i> № 1. Prélude. № 2. Cavatina. № 3. Elegia. № 4. Valse. № 5. Scherzo.	— 75
" " " <i>Cah. II.</i> № 6. Allegretto. № 7. Hélos. № 8. Impro- visation. № 9. Canzonaccia. № 10. Etude	— 75
" 43. Trois Sonnets (№№ 10, 11, 12)	— 40
" 49. Trois Sonnets (№№ 13, 14, 15)	— 50
" 51. Trois Sonnets (№№ 16, 17, 18)	— 50
" 56. № 1. Improvisation	— 40
" " 2. Nocturne	— 30
" " 3. Mosaïque.	— 30
" 57. № 1. Prélude. № 2. Prélude.	à — 30
" 58. 20 Etudes mélodiques en 4 cahiers I, II, III, IV	à — 80


Propriété de l'éditeur
P. Jurgenson à Moscou,
 Commissionnaire de la Chapelle de la Cour, de la Société Impériale Musicale
 russe et du Conservatoire de Moscou.
MOSCOU.  **LEIPZIG.**
 Neglinny pr. 14. Thalstrasse 19.
 St.-Petersbourg, chez J. Jurgenson. | Varsovie, chez E. Wende & C^o.
 Kiew, chez L. Idzikowski.

Improvisation.

S. PANTSCHENKO. Op. 56, №1.

Allegro moderato.

Piano.

The musical score is written for piano and bass. It begins with a piano (p) dynamic and a tempo marking of Allegro moderato. The first system includes a 'poco f' marking. The second system features a crescendo from forte (f) to sf and then sf meno f. The third system includes a 'meno f' marking and a crescendo to sf. The fourth system starts with a forte (f) dynamic and ends with a piano (p) dynamic. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 6, 5, 8, 3).

First system of musical notation. The treble staff features a melodic line with a slur and a crescendo hairpin labeled *poco f*. Fingering numbers 6 and 5 are indicated above the notes. The bass staff provides harmonic support with chords and a single note.

Second system of musical notation. The treble staff contains a melodic line with a slur and a crescendo hairpin labeled *f sf sf meno f*. The bass staff continues the harmonic accompaniment with chords and a single note.

Third system of musical notation. The treble staff begins with a slur and a crescendo hairpin labeled *meno f*, followed by a slur and a crescendo hairpin labeled *f sf sf*. An eighth-note scale is marked with an '8' above it. The bass staff continues the harmonic accompaniment with chords and a single note.

Fourth system of musical notation. The treble staff starts with a triplet of eighth notes marked *f*, followed by a single eighth note marked *f*, then a quarter note marked *mp*, and finally a half note marked *p*. A slur and a crescendo hairpin labeled *f sempre* covers the subsequent melodic line. The bass staff continues the harmonic accompaniment with chords and a single note.

First system of a musical score. The treble staff features a rapid, ascending sequence of chords, marked with a *crescendo* hairpin. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of the musical score. The treble staff continues the rapid chordal ascent, also marked with a *crescendo*. The bass staff features a descending melodic line with a long, sweeping slur.

Third system of the musical score. The treble staff contains a melodic line with triplets and slurs, marked *mf espressivo*. The bass staff has a simple harmonic accompaniment. The system concludes with the instruction *più f*.

Fourth system of the musical score. The treble staff has a melodic line with slurs and a final measure with a repeat sign. The bass staff features a triplet of eighth notes marked *mf*, with *f* dynamics in the preceding and succeeding measures.

Fifth system of the musical score. The treble staff begins with a melodic phrase marked *mf*, followed by a measure with a repeat sign. The system ends with a piano (*p*) section in the treble staff and a corresponding accompaniment in the bass staff.

First system of musical notation. The treble staff features a melodic line with a slur and a crescendo hairpin, marked *poco f*. It includes a sixteenth-note triplet marked with a '6' and a sixteenth-note quintuplet marked with a '5'. The bass staff provides harmonic support with chords and a sixteenth-note triplet marked with a '6'.

Second system of musical notation. The treble staff continues the melodic line with slurs and dynamic markings *f*, *sf*, *sf meno f*, *f*, and *sf*. The bass staff features a steady eighth-note accompaniment.

Third system of musical notation. The treble staff shows a melodic line with a slur and a crescendo hairpin, marked *meno f*, *f*, *sf*, *sf*, and *f*. It includes an eighth-note triplet marked with an '8'. The bass staff continues the eighth-note accompaniment.

Fourth system of musical notation. The treble staff features a melodic line with a slur and a crescendo hairpin, marked *crescendo* and *f sempre*. It includes a triplet marked with a '3'. The bass staff continues the eighth-note accompaniment.

First system of a musical score. The treble staff contains a series of chords, some with triplets, marked with a *crescendo* hairpin. The bass staff features a melodic line with triplets and other rhythmic patterns.

Second system of the musical score. The treble staff continues with chords, marked with a *crescendo* hairpin. The bass staff has a melodic line with various intervals and a long, sweeping phrase.

Third system of the musical score. The treble staff features a melodic line with triplets, marked with *espressivo* and *più f* dynamics. The bass staff provides harmonic support with chords.

Fourth system of the musical score. The treble staff has a melodic line with triplets, marked with *f* and *mf* dynamics. The bass staff features a melodic line with triplets and other rhythmic patterns.

First system of musical notation. The treble clef staff begins with a key signature of one sharp (F#) and a common time signature (C). It features a series of chords and melodic lines, including a prominent eighth-note scale in the right hand. The bass clef staff provides harmonic support with chords and a few melodic fragments. A dynamic marking of *p* (piano) is present in the right hand.

Second system of musical notation. The treble clef staff continues the melodic line with a series of eighth notes, marked with fingerings 6, 5, and 5. A dynamic marking of *poco f* (poco forte) is indicated. The bass clef staff features a series of chords and a melodic line with a fingering of 6.

Third system of musical notation. The treble clef staff features a series of chords and melodic lines, marked with dynamics *f* (forte), *sf* (sforzando), and *meno f* (meno forte). The bass clef staff continues the harmonic support with chords and a melodic line.

Fourth system of musical notation. The treble clef staff features a series of chords and melodic lines, marked with a dynamic of *f* (forte) and a *crescendo* marking. The bass clef staff continues the harmonic support with chords and a melodic line. The system concludes with a final chord and a fermata.

Compositions russes pour Piano à 2 mains.

	R. C.		R. C.
Akimenko, Th. Op. 23. Cinq Préludes:		Conus, G. Op. 31. Huit morceaux:	
" N° 1. Conte fantastique	—40	" " " N° 5. Berceuse	—30
" " 2. Berceuse	—30	" " " 6. Jeu de course	—30
" " 3. Songe d'enfant	—30	" " " 7. Mélodie	—30
" " 4. Songe d'une mère	—20	" " " 8. Regrets	—30
" " 5. Le réveil	—40	Cui, C. Op. 64. 25 Préludes	3 50
" Op. 26. Réminiscence. Mazurka	—50	Czerny, Ch. Op. 92. Toccate. <i>Edition redigée par</i>	
" " 27: N° 1. Caprice de la mer	—60	<i>H. Pachulski</i>	—50
" " " 2. Marionnette	—20	Gilaieff, N. Op. 1. Deux morceaux: N° 1. Prélude.	
" " " 3. Rêverie	—40	" N° 2. Andante	—50
" " 28: N° 1. Berceuse	—20	" Op. 3. Trois mélodies élégiaques: N° 1.	
" " " 2. Rêverie	—30	" C-moll. N° 2. G-moll. N° 3. Fis-dur.	—50
" " " 3. Petite valse	—30	Glière, R. Op. 15. Scherzo	—60
" " 28 ^{bis} . Elégie	—30	" " 16. Deux morceaux: N° 1. Prélude. —30	
Amani, N. Op. 15. Album pour la jeunesse. 12 pièces		" " " 2. Romance —40	
(moyenne difficulté):		" " 17. Cinq Esquisses. N° 1. B-dur. N°	
Index: N° 1. Dans les rêves. 2. Petite valse. 3. Chan-		" 2. Es-moll. N° 3. A-dur. N° 4. C-dur.	
sonnette. 4. En automne. 5. A la leçon de piano.		" N° 5. Fis-dur	1 —
6. Impromptu. 7. Marche des marionnettes.		Hanke, H. Op. 1 N° 1. Etourdi. Pièce de salon	—30
8. Scherzino. 9. Prière d'enfant. 10. Ancien		Hartmann, Th. Op. 4. Trois morceaux: N° 1. Pré-	
menuet. 11. Dans l'inquiétude. 12. Le ruisseau. 1 50		" lude (Fis-moll)	—30
Arensky, A. Op. 67. Arabesques (Suite en 6 N°N°). 1 —		" N° 2. Mazurka (E-moll)	—30
" " 69. Der Blumengarten: N° 7. Gavotte. —30		" " 3. Impromptu (Des-dur)	—50
Bubeck, Th. Op. 14. Deux morceaux:		Ilynsky, A. Op. 17. Six morceaux:	
" N° 1. Méditation	—40	" N° 1. Prélude	—30
" " 2. Intermezzo	—30	" " 2. Récit intéressant	—20
" Op. 15. Deux miniatures	—40	" " 3. Rêverie	—50
Bubeck, Th. Op. 17. Zwei Klavierstücke:		" " 4. Menuet	—30
" N° 1. Albumblatt	—20	" " 5. Chanson pastorale	—30
" " 2. Moment musical	—40	" " 6. Mazurka	—50
Bukke, E. Op. 4. Trois morceaux:		" Op. 18. Trois morceaux:	
" N° 2. Berceuse	—30	" N° 1. Romance	—60
" " 3. Un épisode lyrique	—40	" " 2. Valse	—50
" Collection de pièces faciles sur des mo-		" " 3. Nocturne	—50
tifs favoris, tirés des opéras et ballets		" Op. 19. La journée d'une petite fille.	
russes.		" 24 morceaux pour Piano (difficulté moy-	
N°N°: 1. Eugène Onéguine. 2. Les Maccabées. 3. La		" enne) à l'usage de la jeunesse.	
pucelle d'Orléans. 4. La Vigne. 5. Le lac des		Cah. I.	
cygnes. 6. Feramors. 8. Néron. 9. Mazeppa.		N°N°: 1. Le réveil joyeux. 2. Valse. 3. La Toupie.	
10. Marchand Kalaschnikoff. 11. Nijegorodzi.		" 4. Polka. 5. Mazurka. 6. La tabatière	1 20
12. Les caprices d'Oxane. 13. Marie de Bour-		Cah. II.	
gogne. 14. Harold. 15. La Charmeuse. 16. Les		N°N°: 7. Marche des mirlitons. 8. Promenade joy-	
enfants des steppes. 17. Songe sur le Volga.		" euse. 9. Le Coucou. 10. Enterrement de l'oiseau.	
18. L'infortunée. 19. La belle au bois dormant.		" 11. Le Berger joue. 12. Papillon	1 20
20. La Dame de Pique. 21. Ruth. 22. Snégou-		Cah. III.	
rotschka. 23. Yolande. 24. Casse-Noisette. 25.		N°N°: 13. Chanson russe. 14. Le jeu de course. 15.	
Chant de l'amour triomphant. 26. Raphaël. 27.		" L'orage. 16. Les caprices. 17. Punition. 18. Le	
Doubrowsky. 28. La princesse lointaine. 30.		" Pardon.	1 50
Francesca da Rimini. 33. Rolla. 34. Paradis		Cah. IV.	
perdu. 35. La tour de Babel à —40		N°N°: 19. Rêverie. 20. La vieille bonne. 21. Conte	
Conus, G. Op. 19. „Stimmungsbilder“	—40	" 22. Prière. 23. Berceuse. 24. Sommeil	1 50
" " 25. Huit morceaux pour piano (diffi-		Junker, W. Op. 30. Première Sonate (Fa-mineur). 1 50	
culté moyenne).		" " 39. Impromptu	—30
" N° 1. Prélude. H-moll	—25	Kastalsky, A. Aus vergangenen Zeiten. Heft I .	
" " 2. Chanson simple. E-dur	—25	" Inhalt: N° 1. China. N° 2. Indien. N° 3. Aegypten. 1 —	
" " 3. Mélodie. C-dur	—25	Kopylow, A. Op. 53. 14 Tableaux musicaux de la	
" " 4. Regret. F-dur	—25	" vie enfantine	2 —
" " 5. Impatience. D-moll	—25	Korestchenko, A. Op. 40. 7 Morceaux caractéristi-	
" " 6. Consolation. D-dur	—25	" ques:	
" " 7. Printemps. B-dur	—25	" N° 1. Prélude	—20
" " 8. Valse. Fis-dur	—25	" " 2. Intermezzo	—40
" Op. 31. Huit morceaux: N° 1. Harpe		" " 3. Aveu	—30
éolienne	—30	" " 4. Barcarolle	—40
" " N° 2. Compassion	—30	" " 5. Une page de mes mémoires. —30	
" " " 3. En rêve	—30	" " 6. Question douloureuse	—30
" " " 4. Feuille d'album	—30	" " 7. Impromptu	—30

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